Readable Bodies: Surveillance, Islamophobia, and the Muslim Embodiment in Post-9/11 Fiction

Abdu Latheef Kampuravan

Associate Professor

PG& Research Department of English

Govt. Arts and Science College, Kondotty, Kerala.

Abstract

Post-9/11 literary criticism has largely focused on themes of terrorism, identity, and cultural conflict; however, comparatively little attention has been paid to the ways in which the Muslim body itself functions as a narrative technology of surveillance. This article asks how post-9/11 fiction transforms Muslim bodies into visible, legible, and inherently suspect figures within regimes of security and control. Through a critical reading of John le Carré's *A Most Wanted Man* and Mohsin Hamid's *The Reluctant Fundamentalist*, the article demonstrates how bodily markers such as accent, beard, posture, and comportment become sites through which suspicion is produced and surveillance is normalised. In *A Most Wanted Man*, Muslim refugee bodies are continuously monitored, interpreted, and classified through bureaucratic and intelligence frameworks, merging administrative surveillance with racialised perception. In *The Reluctant Fundamentalist*, the Muslim subject internalises the surveillant gaze, revealing how visibility itself becomes a mode of self-policing. Drawing on Michel Foucault's concepts of surveillance and biopolitics, alongside Edward Said's critique of Orientalist representation, the article argues that post-9/11 fiction participates in the cultural legitimation of Islamophobic security practices by rendering Muslim embodiment readable as risk.

Key Words: Islamophobia, Surveillance, Muslim Body, Post-9/11 Fiction, Geopolitical Imagination, Biopolitics.

Introduction

September 11 (2001) terrorist attacks marked a paradigm shift in global security systems, inaugurating an era characterised by intensified surveillance, pre-emptive policing, and the normalisation of exceptional legal and ethical measures. The most important of these changes was, surveillance ceased to function solely as an institutional practice confined to intelligence agencies and state apparatuses; instead, it became a pervasive cultural logic shaping everyday life, social interaction, and modes of perception. Airports, public spaces, media narratives, and popular culture increasingly participated in producing a climate in which visibility itself became a risky actor. Within this expanded surveillance culture, Muslim bodies came to occupy a uniquely vulnerable position, rendered hyper visible and perpetually open to scrutiny.

We can find that literary texts produced in the post-9/11 period do not merely reflect this surveillance environment, rather they actively participate in its cultural dissemination and legitimisation. While a substantial body of criticism has examined post-9/11 fiction in relation to terrorism, national trauma, identity politics, and East–West conflict, comparatively less attention has been paid to the ways in which surveillance operates through embodiment in these narratives. Much of the existing scholarship privileges ideological conflict—Islam versus the West, fundamentalism versus liberalism—thereby overlooking the subtler, yet pervasive, processes through which suspicion is attached to the Muslim body itself. This article contends that post-9/11 fiction marks a critical
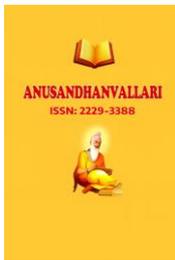
shift from ideological othering to embodied surveillance, where physical appearance, comportment, and even behaviour function as primary sites of meaning.

This shift is significant because post-9/11 Islamophobia is not sustained primarily through explicit doctrinal opposition, but through the regulation of bodies within regimes of security. The Muslim body is rendered legible through a constellation of visual and behavioural markers—skin colour, beard, accent, clothing, posture, and gaze—each of which becomes a potential sign of threat. Surveillance thus operates not only through technological or bureaucratic mechanisms, but through narrative attention to corporeal detail. In this context, literature emerges as a powerful cultural medium that trains readers to read bodies as texts, normalising the association between Muslim embodiment and danger.

The transformation of the Muslim figure into a surveilled body must be understood within the broader framework of biopolitics, where power is exercised through the management, classification, and regulation of populations. Drawing on Michel Foucault's insights into surveillance and biopolitical control, this article approaches post-9/11 fiction as a site where disciplinary power is narratively enacted. The Muslim body in these texts is not simply represented; it is inspected, interpreted, and evaluated within networks of suspicion that mirror real-world security practices. Edward Said's critique of Orientalist representation further illuminates how these bodily constructions are historically sedimented, drawing upon long-standing visual and racialised tropes that position Muslim subjects as opaque, excessive, or potentially violent.

Islamophobia

Islamophobia is generally understood as "…unfounded hostility towards Islam…unfair discrimination against Muslim individuals and communities, and to the exclusion of Muslims from mainstream political and social affairs." (Runnymede). But drawing on contemporary critical scholarship, this article approaches Islamophobia not merely as prejudice or cultural misunderstanding, but as a historically produced and geopolitically sustained structure of perception that intensified after 9/11. In the post-9/11 security climate, Islamophobia operates through a fusion of racialisation, surveillance, and policy rationalisation, whereby Muslim subjects are positioned as objects of suspicion within both institutional and everyday contexts. This process shifts attention away from belief systems or ideological difference toward the regulation of bodies and movements. Muslim embodiment—marked by visibility, comportment, and cultural signifiers—becomes a key site through which fear is organised and political consent is manufactured. Post-9/11 literary texts, as part of this wider cultural economy, do not simply represent Islamophobia but actively mediate it, translating geopolitical anxieties into narrative forms that normalise surveillance and render Muslim bodies readable as security risks

From this standpoint, the article asks the following research question: How do post-9/11 novels transform Muslim bodies into visible, readable, and suspect entities within regimes of surveillance and security? In addressing this question, the article advances the central argument that post-9/11 fiction participates in the cultural production of Islamophobia by rendering Muslim embodiment legible as risk. Through narrative strategies such as focalisation, descriptive excess, and alignment with surveillant perspectives, these texts invite readers to adopt the logic of suspicion as reasonable, ethical, and necessary.

The argument is developed through close readings of two influential post-9/11 novels: John le Carré's *A Most Wanted Man* and Mohsin Hamid's *The Reluctant Fundamentalist*. In *A Most Wanted Man*, Muslim refugee bodies are continuously subjected to bureaucratic scrutiny, where documentation, physical appearance, and behavioural cues converge to produce a racialised security subject. Surveillance in the novel operates as an administrative and affective practice, blurring the boundary between humanitarian concern and coercive control. In contrast, *The Reluctant Fundamentalist* foregrounds the internalisation of surveillance, depicting a Muslim
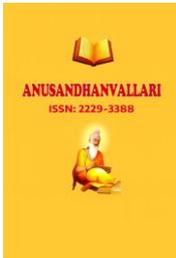
protagonist who becomes acutely aware of being watched and who, in turn, begins to regulate his own bodily presence. Together, these texts reveal how surveillance extends beyond institutions to shape subjectivity itself.

By foregrounding the Muslim body as a site of surveillance, this article seeks to intervene in post-9/11 literary studies by shifting critical attention from overt ideological conflict to the embodied mechanisms through which Islamophobia is reproduced. In doing so, it demonstrates that literature functions not merely as a mirror of geopolitical realities, but as a formative space where security discourses are normalised and where racialised modes of seeing are ethically rehearsed. Understanding these narrative processes is essential not only for literary criticism, but for broader conversations about representation, power, and the cultural afterlives of the War on Terror.

Theoretical Framework: Surveillance, Biopolitics, and the Racialised Muslim Body

This article makes use of theoretical frameworks of both Edward Said's critique of Orientalist representation, Michel Foucault's analysis of surveillance and biopolitics, and Giorgio Agamben's concept of the state of exception. Together, these perspectives enable a reading of post-9/11 fiction that foregrounds the Muslim body as a site where cultural representation, disciplinary power, and sovereign violence intersect. Rather than treating Islamophobia as a matter of ideology alone, this framework conceptualises it as a terrain of visibility and regulation, sustained through narrative, institutional, and geopolitical practices.

Edward Said's *Orientalism* provides a foundational lens for understanding how Muslim identities have historically been constructed as objects of Western knowledge and control. Said demonstrates that Orientalist discourse does not merely misrepresent the East but produces it as a knowable, governable, and inferior entity through systems of classification and visuality. In the post-9/11 context, this representational logic undergoes a critical transformation: the Muslim subject is no longer only exoticized or othered, but increasingly framed as a security problem. Orientalism thus persists not simply as a cultural discourse, but as a racialised epistemology that renders Muslim bodies opaque, and potentially violent. Post-9/11 fiction draws upon this inherited visual archive, reactivating Orientalist tropes through contemporary idioms of threat, risk, and suspicion.

While Said's work elucidates the representational genealogy of Islamophobia, Michel Foucault's theorisation of surveillance and biopolitics explains its operational logic. For Foucault, modern power functions less through spectacular punishment and more through continuous observation, classification, and normalisation. Surveillance produces disciplined subjects by rendering them visible and measurable within institutional frameworks. In post-9/11 security regimes, this logic extends beyond prisons, schools, or hospitals to encompass entire populations marked as risky. The Muslim body becomes a primary target of biopolitical regulation, subjected to monitoring not only by the state but by society at large.

Foucault's concept of biopolitics is particularly useful for analysing how post-9/11 fiction represents Muslim embodiment. Biopolitical power is concerned with managing life—regulating bodies, movements, and affects—rather than merely enforcing law. Literary narratives participate in this process by focusing attention on bodily markers such as accent, dress, beard, skin colour, and comportment. These markers are narratively framed as indicators of loyalty, or danger, thereby transforming cultural difference into security risk. Surveillance, in this sense, is not limited to technological devices or intelligence agencies; it is embedded in narrative focalisation, descriptive excess, and readerly alignment with the surveillant gaze.

Giorgio Agamben's notion of the 'state of exception' further illuminates the political conditions under which such surveillance becomes normalised. Agamben argues that modern sovereign power increasingly operates by suspending legal norms in the name of security, producing subjects who exist in zones of legal and ethical ambiguity. In the post-9/11 world, Muslims—particularly refugees, migrants, and racialised citizens—are
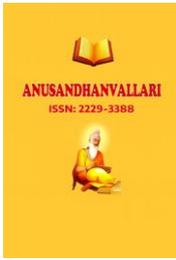
frequently positioned within such exceptional spaces, where detention, interrogation, and profiling are justified as necessary preventive measures. The Muslim body thus becomes what Agamben terms *bare life*: a life that is included within the political order only through its exposure to control and potential violence.

Post-9/11 fiction reflects and reinforces this logic of exception by portraying Muslim characters as subjects whose rights are provisional and whose bodies are continuously open to inspection. Narratives of counterterrorism and intelligence work often blur the distinction between legality and necessity, inviting readers to accept extraordinary surveillance as ethically defensible.

Taken together, Said, Foucault, and Agamben offer a framework for understanding how Islamophobia operates at the intersection of representation, surveillance, and sovereignty. Said explains how Muslim bodies become culturally legible as other; Foucault reveals how that legibility is mobilised through disciplinary and biopolitical power; and Agamben exposes the juridical conditions that allow such power to exceed normative limits.

By applying this theoretical framework to *A Most Wanted Man* and *The Reluctant Fundamentalist*, the article demonstrates how literary texts contribute to the normalisation of surveillance by making Muslim bodies readable as threats. In doing so, it situates post-9/11 fiction within a broader cultural apparatus that shapes how fear is organised, how security is imagined, and how racialised bodies are governed in the aftermath of the War on Terror.

### *A Most Wanted Man*: Bureaucratised Surveillance and the Administratively Readable Refugee Body

John le Carré's *A Most Wanted Man* (2008) offers one of the most restrained yet devastating literary examinations of post-9/11 surveillance regimes, foregrounding not spectacular acts of terror but the quiet, grinding violence of bureaucratic scrutiny. Set in Hamburg, the novel centres on Issa Karpov, a Chechen refugee whose body becomes legible to the state primarily through documentation, suspicion, and administrative classification. Rather than depicting surveillance as overt coercion, le Carré reveals how power operates through files, forms, databases, and institutional observation, stripping him of political and human agency.

In this sense, *A Most Wanted Man* exemplifies what may be described as bureaucratised surveillance, where the gaze of power is dispersed across institutions, procedures, and paperwork rather than concentrated in a single authoritarian figure. Issa is not watched because of what he has done, but because of what he might become within the logic of security discourse.

From the moment Issa enters the narrative, his existence is mediated through documents—or, more precisely, through the absence, excess, or ambiguity of documentation. His forged passport, questionable identity, and fragmented personal history immediately place him within what Giorgio Agamben describes as the zone of indistinction, where the subject exists inside the legal order only through exclusion. Issa's body is encountered as a case file in the making, and his life is translated into data points: nationality, religion, financial connections, and potential affiliations.

Le Carré carefully structures the narrative to reflect this process. Issa's story is not told directly; it is reconstructed through, and institutional debates. The narrative fragmentation, by way of presenting Issa's life through intelligence briefings, surveillance reports, intercepted communications, etc. mirrors the way modern surveillance systems operate. The refugee subject is thus "known" before he is understood, and judged before he is heard.

Suspicion becomes the default interpretive framework through which Issa is read. His Chechen origin, Muslim identity, and physical appearance trigger an automatic association with global jihadist networks, despite
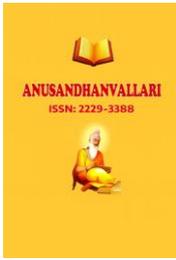
the absence of concrete evidence. The novel exposes how suspicion in the post-9/11 security apparatus is not an exception but a governing principle. It is a pity that refugee bodies are read not through humanitarian ethics but through risk assessment matrices.
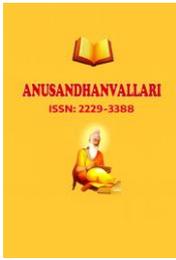
The administrative gaze in *A Most Wanted Man* operates as a form of dehumanisation precisely because it does not require cruelty to function. Paradoxically, officials involved in Issa's surveillance often see themselves as rational and ethical, but for Issa it is violence normalised. Issa's reduction to a file exemplifies what Michel Foucault identifies as biopolitical management, where power governs populations through categorisation, monitoring, and regulation rather than direct repression. His body is mapped onto systems of financial surveillance, border control, and counterterrorism databases, transforming his personal history into institutional property. Once this transformation occurs, his humanity becomes secondary to the strategic value of his continued surveillance.

One of the novel's most unsettling features is its narrative alignment with the intelligence gaze. Readers are positioned to see Issa largely through the perspectives of surveillance professionals—Günther Bachmann and his team—whose language, assumptions, and priorities shape the story's ethical horizon. While Bachmann is portrayed as more reflective and restrained than his American counterparts, he nonetheless participates in the same system that renders Issa administratively legible and politically disposable. As readers follow intelligence operations, strategic calculations, and jurisdictional rivalries, they are unknowingly encouraged to view Issa as an object of investigation rather than a subject of rights. The novel thereby reproduces the epistemic conditions of surveillance even as it critiques them. So the central tension is in the fact that, the danger lies not only in abusive systems but in the ease with which rational observers become complicit.

Bureaucracy as a Technology of Power

In *A Most Wanted Man*, power operates through procedures that appear mundane: paperwork, inter-agency coordination, legal authorisations, and compliance protocols. Yet these procedures collectively produce outcomes as devastating as overt repression. Issa's eventual detention and disappearance are not framed as tragic aberrations but as logical conclusions of a system that prioritises security over justice. The transnational nature of bureaucratised surveillance, and collaboration among various agencies by sharing databases makes the scenario more horrible. This networked surveillance environment reflects a post-9/11 geopolitical order in which sovereignty is increasingly exercised through information exchange rather than territorial control. Refugee bodies circulate within this system as data flows, their lives subject to decisions made across borders they cannot cross freely.

It is very evident that the surveillance logic in *A Most Wanted Man* is underpinned by a racialised and Islamophobic epistemology. Issa's Muslim identity is never neutral; it is continuously framed as a variable requiring management. His piety, guilt, and asceticism are interpreted not as personal traits but as potential indicators of radicalisation. This reflects what Edward Said identifies as the cultural grammar of Orientalism, where Muslim subjects are read through pre-existing narratives of fanaticism and duplicity. The administratively readable refugee body is thus also an Islamophobic construction. Issa is readable not because he is transparent, but because the system already "knows" what he represents. Surveillance does not discover truth; it confirms suspicion. In this way, bureaucracy functions as a mechanism for reproducing ideological assumptions under the guise of neutrality and expertise. Issa's tragedy lies not in being misread, but in being read too efficiently—his life reduced to a manageable risk within a system that values information over justice.

The Reluctant Fundamentalist: **Self-Surveillance and the Internalised Gaze**

If *A Most Wanted Man* exposes the bureaucratic infrastructures through which Muslim bodies are rendered administratively readable, Mohsin Hamid's *The Reluctant Fundamentalist* (2007) shifts the analytic focus inward, tracing how surveillance is internalised, affectively experienced, and voluntarily enacted by the subject himself. The novel dramatizes a form of self-surveillance in which the Muslim body, anticipating external scrutiny, begins to monitor its own visibility and emotional expression. In this narrative, power does not operate primarily through files or institutions but through the internalisation of the Western gaze, producing a subject who is perpetually alert to how he appears, sounds, and signifies.

Changez's trajectory, from confident Princeton graduate and global consultant to a visibly marked Muslim figure, maps the psychological and embodied consequences of post-9/11 Islamophobia. Unlike Issa Karpov, who is read and classified by external systems of surveillance, Changez becomes both the observer and the observed. His body becomes a site of continuous self-policing, where accent, beard, dress, and posture are carefully calibrated in response to perceived threat.

One of the most persistent markers of Changez's self-surveillance is his heightened awareness of accent and speech. Prior to 9/11, his Pakistani accent functions as a cosmopolitan marker within elite American spaces. Post-9/11, however, accent becomes a liability, and a marker of difference that threatens to expose him as *Other*. Changez's consciousness repeatedly returns to how he sounds to others, revealing how the voice itself becomes a surveilled surface.

Similarly, dress and grooming operate as visual cues subject to constant regulation. Changez's decision to grow a beard, is also deeply entangled with fear and ambivalence. The beard renders him hyper-visible, inviting suspicion in airports, workplaces, and public spaces. Yet shaving it would signify capitulation to the very gaze he resents. This oscillation reveals the psychic bind of self-surveillance: every bodily choice is already overdetermined by how it will be read. His clothing, posture, and physical presence are interpreted within a post-9/11 semiotic regime that equates Muslim visibility with danger. The novel thus illustrates how Islamophobia operates not only through overt discrimination but through the subtle pressure to manage one's appearance in order to remain safe, employable, and socially legible.

Fear of Visibility and Anticipatory Discipline

Central to Changez's self-surveillance is a pervasive fear of visibility, a fear of being seen incorrectly, suspiciously, or violently. This fear produces what may be described as anticipatory discipline, where the subject modifies behaviour in advance of surveillance rather than in response to it. Changez learns to anticipate how his presence might be perceived in corporate offices, airports, and public spaces, adjusting his conduct accordingly. This anticipatory discipline aligns closely with Foucault's model of panopticism, where the possibility of observation is sufficient to induce self-regulation. Changez does not merely internalise an abstract gaze, rather he internalises a racialised and Islamophobic one. His fear is not unfounded paranoia but a rational response to a social environment in which Muslim bodies are increasingly criminalised.

The novel's dramatic monologue structure reinforces this sense of vulnerability. Changez's narrative is shaped by uncertainty, and his worry about the intentions of his American listener. Speech becomes another site of self-surveillance, where meaning must be carefully managed to avoid misinterpretation or retaliation.

The Reluctant Fundamentalist explores how surveillance penetrates the emotional life of the subject. Changez becomes acutely aware of his feelings as potentially incriminating affects. His controversial moment of pleasure at witnessing the collapse of the Twin Towers is not presented as ideological extremism but as an
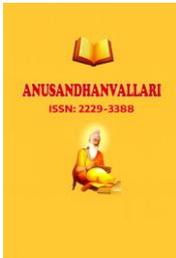
involuntary affective response, one that he immediately learns must be suppressed and concealed. This emotional self-policing reveals the extent to which post-9/11 Islamophobia demands not only behavioural conformity but affective neutrality. Muslim subjects are expected to perform grief, loyalty, and restraint in publicly legible ways. Any deviation risks being read as evidence of radicalisation. Changez's internal conflict thus reflects what Sara Ahmed describes as the politics of emotion, where feelings are regulated in accordance with dominant national narratives.

The novel shows how self-surveillance produces psychological fragmentation. Changez is never fully at ease, whether he is in America nor in his country, Pakistan, because the internalised gaze travels with him. Even in Lahore, he remains conscious of how his body and words might be interpreted by Western observers. Surveillance, Hamid suggests, is not spatially bounded; once internalised, it becomes portable.

Hamid's use of the dramatic monologue is crucial to the novel's critique of surveillance.This form also destabilises the distinction between confession and accusation. Changez's narrative oscillates between self-explanation and self-defence, suggesting that Muslim speech in the post-9/11 world is always already under suspicion. The act of narrating oneself becomes a risk-laden performance, subject to misreading and appropriation.

From External Surveillance to Internalised Discipline

Unlike le Carré's novel, where Islamophobia operates through institutional logics, *The Reluctant Fundamentalist* reveals how Islamophobia produces subjects who police themselves in order to survive. The novel complicates simplistic narratives of resistance. Changez does not escape surveillance by rejecting America; he carries its gaze within him. His return to Pakistan does not resolve his condition but reconfigures it. Surveillance, once internalised, reshapes identity itself.

The Reluctant Fundamentalist powerfully complements A Most Wanted Man by shifting attention from external mechanisms of control to internalised forms of discipline. Through Changez's embodied self-surveillance—manifested in accent, appearance, affect, and speech—Hamid illustrates how post-9/11 Islamophobia operates not only by watching Muslim bodies but by teaching them to watch themselves.

If Issa Karpov represents the administratively readable refugee body, Changez represents the self-readable Muslim subject, one who learns to anticipate, absorb, and reproduce the logic of surveillance. Together, these novels reveal surveillance as a totalising system—external and internal, bureaucratic and affective—reshaping Muslim subjectivity in the contemporary geopolitical imagination.

Literature, Surveillance, and the Normalisation of Islamophobia

Read together, *A Most Wanted Man* and *The Reluctant Fundamentalist* illuminate how post-9/11 literature does more than represent surveillance; it participates in the production of surveillance-oriented ways of seeing. While John le Carré foregrounds institutional mechanisms of bureaucratised monitoring and Mohsin Hamid explores the internalisation of the gaze within the Muslim subject, both novels converge in demonstrating how narrative form itself trains readers to interpret Muslim bodies through suspicion, anticipation, and risk. Literature thus emerges not as a neutral reflection of geopolitical realities but as a cultural technology that shapes ethical perception and normalises Islamophobia within everyday common sense.

A crucial similarity between the two novels lies in their narrative alignment with surveillance logics. In *A Most Wanted Man*, readers are positioned alongside intelligence operatives, absorbing their evaluative frameworks and strategic reasoning. Information is withheld, revealed, and prioritised in ways that mirror
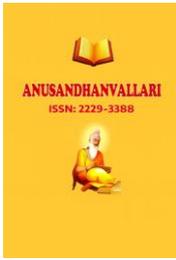
intelligence briefings, encouraging readers to assess characters—particularly Issa Karpov—not as ethical subjects but as operational assets. Suspense is generated through uncertainty and risk calculation, habituating readers to a mode of reading that privileges *security* over *justice*. Even when the novel ultimately critiques the system, it does so after readers have already been trained in its epistemology.

Similarly, The Reluctant Fundamentalist implicates readers through its dramatic monologue structure. The absence of the American listener's voice forces readers to occupy that position, constantly evaluating Changez's words for sincerity, threat, or manipulation. This narrative strategy reproduces the logic of surveillance at the level of reading: interpretation becomes an act of monitoring, and meaning is filtered through suspicion. The reader's ethical engagement is thus structured by the same uncertainties that govern post-9/11 encounters with Muslim speech and presence.

Through these techniques, both novels reveal how narrative trains readers to accept surveillance as a reasonable, even necessary, response to Muslim visibility. This training does not require overt endorsement of Islamophobic ideology. Rather, it operates subtly, by normalising modes of perception that treat Muslim bodies as objects of scrutiny. Literature becomes a site where surveillance is rehearsed affectively and cognitively, embedding security logics within aesthetic experience. By aligning readers with surveillance perspectives, these texts risk reproducing the very dehumanisation they critique. Issa Karpov's disappearance at the end of *A Most Wanted Man* is shocking precisely because it reveals how easily readers have come to accept his instrumentalization. Likewise, the ambiguity surrounding Changez's intentions at the end of *The Reluctant Fundamentalist* leaves readers unsettled, confronting them with their own readiness to suspect. In both cases, ethical discomfort emerges not from ignorance but from recognition—recognition of one's own participation in the surveillance gaze.

Surveillance becomes part of cultural common sense, embedded in how stories are told and consumed. These novels thus reveal Islamophobia as a dispersed phenomenon, operating across institutions, affects, and representational practices. Crucially, this synthesis highlights literature's dual role: it can both challenge and consolidate dominant ideologies. While both novels critique post-9/11 surveillance regimes, they also demonstrate how difficult it is to narrate Muslim subjectivity without invoking the frameworks of suspicion that govern global politics.

By linking surveillance to narrative form, these texts show how cultural representations contribute to the normalisation of Islamophobia. Literature participates in shaping what appears reasonable, necessary, and inevitable in the geopolitical imagination. In doing so, it helps transform exceptional measures like detention, profiling, or self-policing into everyday expectations. The convergence of these two novels thus reveals surveillance not merely as a political strategy but as a cultural logic, one that literature both reflects and helps to reproduce.

Conclusion

This article has examined how post-9/11 fiction participates in the production and circulation of Islamophobic surveillance logics by analysing *A Most Wanted Man* and *The Reluctant Fundamentalist*. Read together, the novels reveal surveillance as a totalising cultural condition, one that operates externally through bureaucratic institutions and internally through self-policing discipline. The article has argued that literature does not merely represent these processes but actively shapes how they are understood. Through narrative alignment and formal strategies, both texts train readers to adopt modes of perception structured by suspicion, risk, and security. In doing so, they contribute to the normalisation of Islamophobia as cultural common sense, even as they seek to critique it.
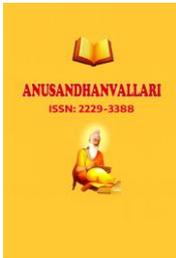
By foregrounding the ethical implications of narrative surveillance, this study underscores the need for critically attentive reading practices that resist the conflation of Muslim visibility with threat. Literature, the article concludes, remains a crucial site for interrogating the epistemologies that sustain post-9/11 geopolitical imaginaries.

Works Cited

[1] Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare Life*. Translated by Daniel Heller-Roazen, Stanford UP, 1998.

[2] Agamben, Giorgio. *State of Exception*. Translated by Kevin Attell, U of Chicago P, 2005.

[3] Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh UP, 2004.

[4] Apter, Emily. *Against World Literature: On the Politics of Untranslatability*. Verso, 2013.

[5] Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage Books, 1977.

[6] Foucault, Michel. *Security, Territory, Population*. Translated by Graham Burchell, Palgrave Macmillan, 2007.

[7] Hamid, Mohsin. *The Reluctant Fundamentalist*. Penguin Books, 2007.

[8] Kaplan, Amy. "Homeland Insecurities: Reflections on Language and Space." Radical History Review, no. 85, 2003, pp. 82–93.

[9] Le Carré, John. *A Most Wanted Man*. Hodder & Stoughton, 2008.

[10] Lyon, David. *Surveillance Studies: An Overview*. Polity Press, 2007.

[11] Mamdani, Mahmood. *Good Muslim, Bad Muslim: America, the Cold War, and the Roots of Terror*. Pantheon Books, 2004.

[12] Puar, Jasbir K. *Terrorist Assemblages: Homonationalism in Queer Times*. Duke UP, 2007.

[13] Said, Edward W. *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*. Rev. ed., Vintage Books, 1997.

[14] Said, Edward W. *Orientalism*. Vintage Books, 1978.